

# Good 300 Morning

The Daily Paper of the Submarine Branch  
With the co-operation of Office of Admiral (Submarines)

TRY to think of an older institution than the language of signals and signs. And, strangely enough, despite the modern developments of flag signals, rockets, radio, and the rest, the basis of sign language remains substantially the same to-day as when first evolved thousands of years ago.

When the King and Queen visited Canada and the U.S., greetings and farewells were signalled by distant enthusiasts with the device, familiar throughout the Western world, of holding the clasped wrists above the head to signify the wish to shake hands. The gesture is identical with the old Red Indian signal of peace. Even the modern halt signal used by every traffic policeman is exactly the same as used ages ago by American Indians.

In fact, Redskins, because they spoke 73 different tongues in 800 dialects, evolved a common sign language which could be easily learned and understood by every tribe. It seems to have been largely based on that of their own forbears, the Aztecs. Their white conquerors, despairing of ever learning the whole Indian polyglot, studied their sign lingo instead, and used it in all conversation with them.

## "Madagascar"

### Mystery baffles

#### Experts

(From Alex Dilke)

IN the last century, some scores of ships set out from port in good condition and then disappeared without trace.

One of the strangest cases was that of the "Madagascar." For 20 years after this vessel, with a big cargo of gold and a considerable number of passengers aboard, was written off "Lost without trace," speculation about her end began afresh on the strength of new evidence.

The known facts about the "Madagascar" are that she sailed from Melbourne in 1853 with some 600 passengers and a heavy freight of gold dust. She was a square-rigged Black-waller, and her departure caused no special interest at the time.

Years later, however, when her end was the subject of speculation, a Melbourne detective wrote that he went aboard while she was in Hobson's Bay, and was horrified at the quality and behaviour of both crew and passengers.

There was much drunkenness and fighting. A few days later the ship, having passed through the Rip, dropped her pilot—and that was the last ever seen of her.

Those were the days when a ship being overdue a few days, or even a few weeks, caused no particular anxiety.

The voyage round the Horn was difficult, there was no wireless, and the chances of meeting other ships was small. But when weeks gave way to months and there was no news, it was obvious that the "Madagascar" had been lost.

As a year passed, even the possibility that she might have been wrecked on some lonely coast became remote. The name "Madagascar" was added to the list of ships lost without trace.

#### TWENTY YEARS AFTER.

Twenty years later a strange story came from Brazil which, if it can be believed, throws some light on the end of the "Madagascar," and, incidentally, on sea conditions less than a century ago.

Your letters are welcome! Write to "Good Morning" c/o Press Division, Admiralty, London, S.W.1

# They talk to-day without speaking

"144 motions possible with Jawbone"



IT was mightily comprehensive, this ancient language of signs and symbols, and hundreds of the more modern means of close communication have grown out of it. Gestures of the jaws are capable of 144 variations; and with upper arm, forearm, wrist and fingers it is possible to make no less than 700,000 separate and distinctive gestures. Watch conversation between foreigners and note the remarkably effective use of gesticulation—so much simpler than the vast labour of learning the other people's tongues and dialects.

Work is now going on, compiling a huge wordless "dictionary," to preserve for all time this ancient "Esperanto of Signs."

Essentially a code of signals, Indian signs could be relayed immense distances in an astoundingly brief space of time. Their arm signals from the hilltops may well have been the precursors of our present semaphore system, which was originally done with the arms.

Pillars of smoke from fires by day were another method of signalling learned from American Indians and used by the British until long after the Middle Ages. A message was determined by the number of smoke columns rising from separate fires. At night the smoke pillar was replaced by a beacon fire, and these were a vital link in Britain's alarm system in the dark days of the Spanish Armada.

Inkpen Beacon, loftiest chalk down in England, probably had its signal fire for thousands of years. The present successor to the original—a cresset basket perched at the top of a tall pole—is still, like others scattered about the country, illuminated on special occasions.

There are countries where both smoke and beacon signal

Now, twenty years afterwards, the woman who had remained loyal to her husband because he had saved her life and been kind to her, confessed.

Anxiously the women watched as the crew started getting up the cases containing the gold and loading them in the ship's boats which had been launched. It was obvious that the crew were preparing to abandon the ship, taking the gold with them.

They could only hope that somehow they would be able to work it to land. But even this hope was denied them. They heard ominous noises from below, and presently the news went round that the ship was being scuttled.

The mutineers were determined to conceal every trace of their crime and let the passengers drown.

#### PICKED THEIR WOMEN.

At the last moment, some of the crew picked women from the passengers and took them with them in the boats.

The woman making the confession was one of these.

The "Madagascar" disappeared before they were out of sight, making their way to the cost of Brazil.

But disaster overtook the boats on the beaches. They were overturned, most of the gold lost, some of the men drowned.

One of them rescued the woman, became attached to her and made her his "wife."

The survivors made camp, but even the gold remaining caused trouble, and there were frequent quarrels and knifings.

Eventually the man, having got some of the gold, escaped into the jungle, taking his "Madagascar" was wrecked "wife" with him. They off New Zealand, and searches for the wreck have been organised.

systems are still used—lands centuries, as a means of keeping messages sent over long distances. The Greenwich time signal was transmitted 72 miles, either unknown or impracticable—just as natives of the trickling into the interior at all and an acknowledgment received, in a little over half a

sands of years past, a remarkable method of bush telegraph. This alphabet the drummers of literally every tribe in Africa made it their business to stick to their own hoary systems, and thus formed a chain of relays. The name, Telegraph Hill, to-day, often indicated the site of one of these old stations.

By 1851 the shutter telegraph had not only become a back number, but an international conference had settled upon a standard code for the electric telegraph, invented by Samuel Morse fourteen years before.

And it was only seventeen years later that coloured light traffic signals were first set up—not in 1938, as most of England thinks.

Natives throughout the length and breadth of Africa were talking among themselves of the death of the Great White Queen for weeks before the intelligence was received by European officials in back districts through the usual news channels. When British troops first fought in Africa, officers in command discovered that native warriors could be mobilised over a vast area within a few hours of the first roll of the telegraphic drums.

Meanwhile, a signalling plan was being employed in England which was the forerunner of the electric telegraph. By an ingenious system of octagonal shutters operated from a tall drum code—a sort of Esperanto structure, numerous letter combinations were contrived and

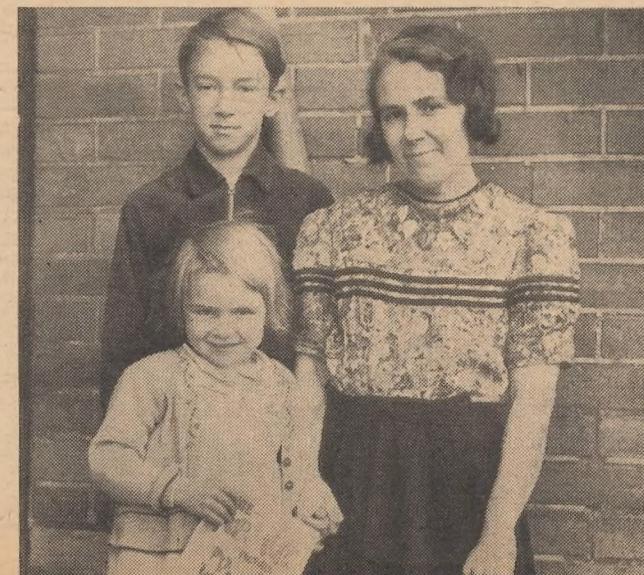
The most likely explanation of the mystery is that a secret signal was fitted with semaphores as well as lights, the one as a supplement to the other. And, of course, the sign was operated by hand; but then, so were the first light signals of 1938.

JOHN FLEETWOOD.

## A.B./St. Harry Duke— News and a Photo from your home

WE got a great welcome Road, Weymouth, A.B./ST. when we visited your Harry Duke.

Em and Ern and Joyce and



Graham all said they were thrilled to think their messages would reach you through "Good Morning." Their combined wishes go out to you for the best of luck, health, and, of course, Good Hunting!

Joyce and Graham had a special message for you. It was: "Nigger's growing very fast; you'll hardly recognise him now."

Your sister, Mrs. Carter, says Joyce is a real treasure, "but still a naughty little girl." Well, we wouldn't know—she was as good as gold when we were there. (You see, we don't tell tales out of school!)

Graham is a regular little guy these days. He wants us to tell you: "I am getting on better than you at school; in fact, I'm very good, I'll admit."

By the way, your sister had heard from Phyllis and Tom, who are in Bristol. Both are well and both send you their fond regards.

And here's the postscript: All your pals join in saying one thing: They haven't won more than a few darts matches since you left them—in fact, they've had a regular losing spell.

We miss Harry and his clickety-click," they added.

Well, here's to treble-twenty-ties all the way!

# QUIZ

for today

1. A pericope is part of a priest's robe, extract from a book, druggist's measure, wind gauge, bird?

2. Who wrote (a) Dodo, (b) The Dolly Dialogues?

3. Which of the following is an intruder, and why: Camel, Elephant, Tiger, Cow, Rhinoceros, Kangaroo?

4. How many artificial languages can you think of besides Esperanto?

5. What bird is shown on one of our coins?

6. Who was the first King of England to be called Defender of the Faith?

7. Which of the following are mis-spelt: Gasconade, Gauntlet, Gazebo, Gavial, Gehena, Gemsbok, Genarate?

8. Who was known as the Swan of Avon?

9. Of what nationality was Napoleon?

10. Name four birds which cannot fly.

11. What is the floral emblem of Australia?

12. Complete the titles: (a) Ali Baba and the —, (b) Aladdin and the —.

## Answers to Quiz in No. 299

1. Indian measure.
2. (a) Miss Braddon, (b) Joseph Conrad.
3. Brass is an alloy; others are simple metals.
4. Deer fly; 40 m.p.h.
5. Archery.
6. Left.
7. Fourteenth, Farcical.
8. Golf.
9. Richard III.
10. Highgate Hill.
11. New Guinea.
12. Beethoven, Berlioz, Brahms, Bach, etc.

## MEDITERRANEAN PORTS

Guess the name of this Mediterranean Port from the following clues to its letters:

My first is in ARABIS, not CHEIRANTHUS.  
My second's in IBERIS, not DIANTHUS.  
My third is in PRIVET, but not in SHRUBS.  
My fourth is in INSECTS, not in GRUBS.  
My fifth is in SPIDER, not in SNAIL.  
My sixth is in SPINACH, not in KALE.  
My next is in GOOSEBERRY, not NECTARINE.  
My last is in ARTICHOKE, not in BEAN.

(Answer on Page 3)

"I expect," he said, "I was thinking just what a Rum Go everything is. I expect it was something like that."

H. G. Wells, "Kipps."

## JANE

While Jane is innocently peddling black market cosmetics according to her bargain with Boloney...



Georgie Porgie has come unexpectedly home on special leave!

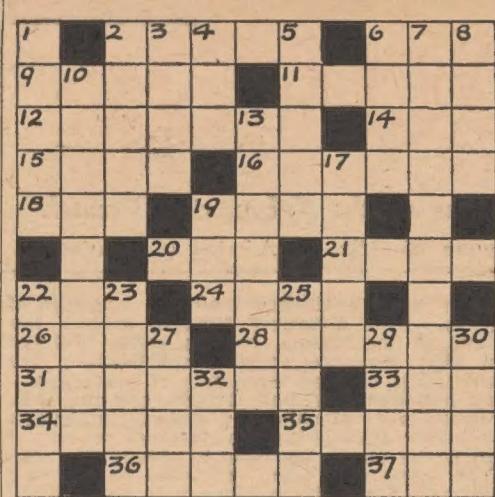
I—HRRM!—HARDLY KNOW HOW TO TELL YER, MY BOY, BUT—HRRM!—I HEAR JANE MARRIED THAT FRIGHTFUL FELLER BOLONEY THE MOMENT YOUR BACK WAS TURNED!

MARRIED!?!—  
GOOD GRIEF!—  
AND I TOLD THE SCOUNDREL TO ASK HER TO WAIT FOR ME UNTIL I GOT LEAVE!

## CROSSWORD CORNER

### CLUES ACROSS.

- 2 Net.
- 6 Moisture.
- 9 Benefit.
- 11 Empty.
- 12 Round ornament.
- 14 Cask.
- 15 Piece of land.
- 16 Thought possible.
- 18 Method.
- 19 Fire material.
- 20 Accurately quoted.
- 21 Small bird.
- 22 Assist.
- 24 Draughts.
- 26 Foot-covering.
- 28 Beliefs.
- 31 Hastens.
- 33 Boring piece.
- 34 Tree.
- 35 Bashed.
- 36 Shabby.
- 37 Novel.



CATCHY LOAD  
AWARE DANCE  
POKY REPUTE  
SKI TOM SOP  
ENDOWED RE  
D GAP RIB N  
UP MINIMUM  
FOE CUT CAB  
FORMAT SKYE  
ENROL COLON  
RASP ROBERT

### CLUES DOWN.

- 1 Parrot. 2 Linger. 3 Edible seeds. 4 Quite. 5 Unit of capacity. 6 Known facts. 7 Counting. 8 Proceeded. 10 Deputed. 13 Train. 17 Girl's name. 19 Fruit. 22 Abominate. 23 Girl's name. 25 Untidy. 27 Elder. 29 Black. 30 Hot dish. 32 Wrath.

## USELESS EUSTACE



"Well, they said 'Attack from deck level'!"

## AMATEUR PHOTO TIPS

By Geo Nixon

### ACTION PHOTOGRAPHY.

GENERALLY speaking, I have found that novices, and sometimes advanced photographers, will fight shy of photographing moving subjects.

The object of this week's article is to give guidance to the ignorant and courage to the nervous.

May I point out that an expensive modern camera, fitted with an ultra-fast lens and speeded shutter, is not an absolute necessity, although these luxuries have their advantages when dealing with certain types of action.

If you have only a fixed-speed box-camera (this speed, by the way, is about 1/25 sec.), do not attempt to photograph people or animals running directly across the field of view; take them coming towards you. This way, very little movement will register on your film.

The same would apply to long jumps and horse-jumping, but watch out for the gee-gee! High jumps are a little more difficult and a high speed is more necessary.

There is a split second when the high jumper is practically dead-still. This is when he is at the peak of the jump.

You will be very lucky if you capture this split second, but that is what you should aim at, as in any case movement is far less near the apex than it is at the beginning and the end.

A car or train travelling at, say, 60 m.p.h., can be recorded sharply at speeds as low as 1/25 sec. (although I advise a higher speed if available) if the following method is adopted:

Stand about 50 feet from the point where you think the vehicle will pass you, get the subject in the centre of your view-finder, and follow it round, pivoting from the hips—not the feet. Press the release when the vehicle is level with you, without pausing in the swinging movement.

If the "follow through," as this method is known, is perfectly executed, the result will be very effective, the car or train being perfectly sharp, while the background will be rendered out of focus, and will enhance the effect of speed.

## WANGLING WORDS—255

1.—Put the remainder in PO and make it quick.

2.—Rearrange the letters of O SEE HER WIN, and make a famous American soldier.

3.—Altering one letter at a time, and making a new word with each alteration, change: BIRD into TRAP, NEXT into WEEK, TEN into NET, SNAP into PANS.

4.—How many 4-letter and 5-letter words can you make from OVERESTIMATE?

The same would apply to long jumps and horse-jumping, but watch out for the gee-gee!

High jumps are a little more difficult and a high speed is more necessary.

There is a split second when the high jumper is practically dead-still. This is when he is at the peak of the jump.

You will be very lucky if you capture this split second, but that is what you should aim at, as in any case movement is far less near the apex than it is at the beginning and the end.

A car or train travelling at, say, 60 m.p.h., can be recorded sharply at speeds as low as 1/25 sec. (although I advise a higher speed if available) if the following method is adopted:

Stand about 50 feet from the point where you think the vehicle will pass you, get the subject in the centre of your view-finder, and follow it round, pivoting from the hips—not the feet. Press the release when the vehicle is level with you, without pausing in the swinging movement.

If the "follow through," as this method is known, is perfectly executed, the result will be very effective, the car or train being perfectly sharp, while the background will be rendered out of focus, and will enhance the effect of speed.

There is a split second when the high jumper is practically dead-still. This is when he is at the peak of the jump.

You will be very lucky if you capture this split second, but that is what you should aim at, as in any case movement is far less near the apex than it is at the beginning and the end.

A car or train travelling at, say, 60 m.p.h., can be recorded sharply at speeds as low as 1/25 sec. (although I advise a higher speed if available) if the following method is adopted:

Stand about 50 feet from the point where you think the vehicle will pass you, get the subject in the centre of your view-finder, and follow it round, pivoting from the hips—not the feet. Press the release when the vehicle is level with you, without pausing in the swinging movement.

If the "follow through," as this method is known, is perfectly executed, the result will be very effective, the car or train being perfectly sharp, while the background will be rendered out of focus, and will enhance the effect of speed.

There is a split second when the high jumper is practically dead-still. This is when he is at the peak of the jump.

You will be very lucky if you capture this split second, but that is what you should aim at, as in any case movement is far less near the apex than it is at the beginning and the end.

A car or train travelling at, say, 60 m.p.h., can be recorded sharply at speeds as low as 1/25 sec. (although I advise a higher speed if available) if the following method is adopted:

Stand about 50 feet from the point where you think the vehicle will pass you, get the subject in the centre of your view-finder, and follow it round, pivoting from the hips—not the feet. Press the release when the vehicle is level with you, without pausing in the swinging movement.

If the "follow through," as this method is known, is perfectly executed, the result will be very effective, the car or train being perfectly sharp, while the background will be rendered out of focus, and will enhance the effect of speed.

There is a split second when the high jumper is practically dead-still. This is when he is at the peak of the jump.

You will be very lucky if you capture this split second, but that is what you should aim at, as in any case movement is far less near the apex than it is at the beginning and the end.

A car or train travelling at, say, 60 m.p.h., can be recorded sharply at speeds as low as 1/25 sec. (although I advise a higher speed if available) if the following method is adopted:

Stand about 50 feet from the point where you think the vehicle will pass you, get the subject in the centre of your view-finder, and follow it round, pivoting from the hips—not the feet. Press the release when the vehicle is level with you, without pausing in the swinging movement.

If the "follow through," as this method is known, is perfectly executed, the result will be very effective, the car or train being perfectly sharp, while the background will be rendered out of focus, and will enhance the effect of speed.

There is a split second when the high jumper is practically dead-still. This is when he is at the peak of the jump.

You will be very lucky if you capture this split second, but that is what you should aim at, as in any case movement is far less near the apex than it is at the beginning and the end.

A car or train travelling at, say, 60 m.p.h., can be recorded sharply at speeds as low as 1/25 sec. (although I advise a higher speed if available) if the following method is adopted:

Stand about 50 feet from the point where you think the vehicle will pass you, get the subject in the centre of your view-finder, and follow it round, pivoting from the hips—not the feet. Press the release when the vehicle is level with you, without pausing in the swinging movement.

If the "follow through," as this method is known, is perfectly executed, the result will be very effective, the car or train being perfectly sharp, while the background will be rendered out of focus, and will enhance the effect of speed.

There is a split second when the high jumper is practically dead-still. This is when he is at the peak of the jump.

You will be very lucky if you capture this split second, but that is what you should aim at, as in any case movement is far less near the apex than it is at the beginning and the end.

A car or train travelling at, say, 60 m.p.h., can be recorded sharply at speeds as low as 1/25 sec. (although I advise a higher speed if available) if the following method is adopted:

Stand about 50 feet from the point where you think the vehicle will pass you, get the subject in the centre of your view-finder, and follow it round, pivoting from the hips—not the feet. Press the release when the vehicle is level with you, without pausing in the swinging movement.

If the "follow through," as this method is known, is perfectly executed, the result will be very effective, the car or train being perfectly sharp, while the background will be rendered out of focus, and will enhance the effect of speed.

There is a split second when the high jumper is practically dead-still. This is when he is at the peak of the jump.

You will be very lucky if you capture this split second, but that is what you should aim at, as in any case movement is far less near the apex than it is at the beginning and the end.

A car or train travelling at, say, 60 m.p.h., can be recorded sharply at speeds as low as 1/25 sec. (although I advise a higher speed if available) if the following method is adopted:

Stand about 50 feet from the point where you think the vehicle will pass you, get the subject in the centre of your view-finder, and follow it round, pivoting from the hips—not the feet. Press the release when the vehicle is level with you, without pausing in the swinging movement.

If the "follow through," as this method is known, is perfectly executed, the result will be very effective, the car or train being perfectly sharp, while the background will be rendered out of focus, and will enhance the effect of speed.

There is a split second when the high jumper is practically dead-still. This is when he is at the peak of the jump.

You will be very lucky if you capture this split second, but that is what you should aim at, as in any case movement is far less near the apex than it is at the beginning and the end.

A car or train travelling at, say, 60 m.p.h., can be recorded sharply at speeds as low as 1/25 sec. (although I advise a higher speed if available) if the following method is adopted:

Stand about 50 feet from the point where you think the vehicle will pass you, get the subject in the centre of your view-finder, and follow it round, pivoting from the hips—not the feet. Press the release when the vehicle is level with you, without pausing in the swinging movement.

If the "follow through," as this method is known, is perfectly executed, the result will be very effective, the car or train being perfectly sharp, while the background will be rendered out of focus, and will enhance the effect of speed.

There is a split second when the high jumper is practically dead-still. This is when he is at the peak of the jump.

You will be very lucky if you capture this split second, but that is what you should aim at, as in any case movement is far less near the apex than it is at the beginning and the end.

A car or train travelling at, say, 60 m.p.h., can be recorded sharply at speeds as low as 1/25 sec. (although I advise a higher speed if available) if the following method is adopted:

Stand about 50 feet from the point where you think the vehicle will pass you, get the subject in the centre of your view-finder, and follow it round, pivoting from the hips—not the feet. Press the release when the vehicle is level with you, without pausing in the swinging movement.

If the "follow through," as this method is known, is perfectly executed, the result will be very effective, the car or train being perfectly sharp, while the background will be rendered out of focus, and will enhance the effect of speed.

There is a split second when the high jumper is practically dead-still. This is when he is at the peak of the jump.

You will be very lucky if you capture this split second, but that is what you should aim at, as in any case movement is far less near the apex than it is at the beginning and the end.

A car or train travelling at, say, 60 m.p.h., can be recorded sharply at speeds as low as 1/25 sec. (although I advise a higher speed if available) if the following method is adopted:

Stand about 50 feet from the point where you think the vehicle will pass you, get the subject in the centre of your view-finder, and follow it round, pivoting from the hips—not the feet. Press the release when the vehicle is level with you, without pausing in the swinging movement.

If the "follow through," as this method is known, is perfectly executed, the result will be very effective, the car or train being perfectly sharp, while the background will be rendered out of focus, and will enhance the effect of speed.

There is a split second when the high jumper is practically dead-still. This is when he is at the peak of the jump.

You will be very lucky if you capture this split second, but that is what you should aim at, as in any case movement is far less near the apex than it is at the beginning and the end.

A car or train travelling at, say, 60 m.p.h., can be recorded sharply at speeds as low as 1/25 sec. (although I advise a higher speed if available) if the following method is adopted:

Stand about 50 feet from the point where you think the vehicle will pass you, get the subject in the centre of your view-finder, and follow it round, pivoting from the hips—not the feet. Press the release when the vehicle is level with you, without pausing in the swinging movement.

If the "follow through," as this method is known, is perfectly executed, the result will be very effective, the car or train being perfectly sharp, while the background will be rendered out of focus, and will enhance the effect of speed.

There is a split second when the high jumper is practically dead-still. This is when he is at the peak of the jump.

You will be very lucky if you capture this split second, but that is what you should aim at, as in any case movement is far less near the apex than it is at the beginning and the end.

## BEEZEBUB JONES



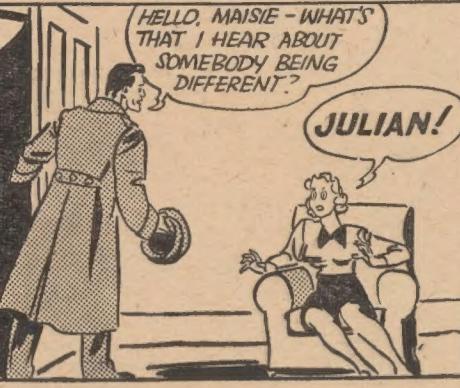
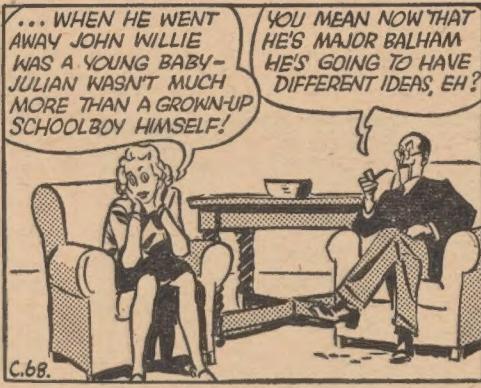
## BELINDA



## POPEYE



## RUGGLES



## GARTH



## JUST JAKE

I GET AROUND-  
Ron Richards' COLUMN

NEXT year's Welsh National Eisteddfod is to be held at Rhosllanerchrugog, near Wrexham, one of the biggest villages in Wales.

Rhosllanerchrugog means, "The Ford in the Rocky Parish," and the festival has never been held there before.

Normally, the Eisteddfod is held in one of the larger towns. Rhosllanerchrugog has no hotels for the hundreds whom the Eisteddfod will attract; the villagers have promised to look after the visitors. The nearest hotels are three or four miles away.

Is this to fool the enemy, too?



A UNFORGIVABLY IMPERTINENT propaganda trick by the Lord's Day Observance Society in their latest campaign against Sunday shows is the use of Mr. Churchill as a tool.

Full-page advertisements in certain of the religious papers are headed by a photograph of the Premier and the following statement which he is alleged to have made:

"Sunday is a Divine and priceless institution."

"It is necessary to pause in the nation's life and activity; it is essentially the day of emancipation from the compulsion and strain of daily work."

"It is the birthright of every British subject."



The Misery



The Premier

Misery H. H. Martin, secretary of the Lord's Day Observance Society, in the advertisement, writes:

"Thus speaks Britain's great Prime Minister." He refers to "Sunday destroyers," but does not indicate whether he means the destroyers of the Royal Navy who are on Sunday duty.

Mr. Martin concludes with "a few of the God-given victories" which assist in the prevention of various Sunday entertainments.

A notable omission from the catalogue of "victories" are the shows for troops which the society have prevented.



VISITING London Transport's Lost Property Office to see if the milk churn, stuffed bear and Admiral's hat which I mentioned some time ago were still there, I was confronted with two French officers' kepis, two French steel helmets, British Army and C.D. helmets, a U.S. war correspondent's cap, many U.S. caps, a Land Girl's hat and coat, a Canadian soldier's overcoat, and an American Red Cross coat.

Besides the usual gloves and umbrellas there were a couple of rifles, two bayonets, an old-fashioned sword, several bicycles, a child's tricycle, and a motor-cycle, also a large brass jug, inscribed "Presented to this church by the children of the parish—1886."

The hat, churn and bear had been claimed!



DIRECT telephone contact between London and Moscow, severed since 1939, was re-established on February 1. The new service will be available at the London end—for outgoing calls—for three hours daily, from 10 a.m. to 1 p.m.

All calls will be made from the Ministry of Information, and must be booked through a language censor. Scripts will have to be submitted, and from half an hour's to an hour's notice will be necessary for a fixed-time call.

Incoming calls will come into the International Telephone Exchange, be routed to the Ministry switchboard, and then to the subscriber.

A telephone link between New York and Moscow was established last September at a cost of about £5 for three minutes.

I think that's good.



MR. J. MALLENEY, cleaner at an Edinburgh power station, complained to his union in October, 1942, that he had been paid one shift short.

Over two years later the Industrial Court announced their decision in a 500-word report: Malleney does not get paid for the shift.

One way of saying "No," I suppose.

Ron Richards

Solution to Mediterranean Ports.  
BRINDISI.



TWO HEADS ARE BETTER THAN ONE, EVEN IF THEY ARE ONLY SHEEP'S



## This England

A log-team passing over the Old Bridge at Waterend, Herts.



THE JOY OF LIVING \*



THE "ARMCHAIR CARPENTER"  
But not the type to just sit back and criticise.



YOUR  
OBEDIENT  
SERVANT,  
PUSSY

### OUR CAT SIGNS OFF

"He must be  
dog-tired, he  
must."

